



LEONARD JOEL

55
A FINE LARGE TIN-GLAZED
EARTHENWARE PANEL
BY CANTAGALLI
Manifattura Figli di Giuseppe
Cantagalli, Florence, circa 1890
(detail)

Decorative Arts

05.08.2024, 6pm

VIEWING

FRI 02 – SUN 04 AUG
2 Oxley Road,
Hawthorn, VIC 3122

*Please refer to our website for
viewing times —
leonardjoel.com.au*

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LOT 98 (detail)
ITALIAN SCHOOL
Late 19th century
A triptych in fifteenth
century North Italian
manner: The Virgin and
Child enthroned in a
landscape attended by
Angels and adored by
female saints
Oil on three wood panels,
with integral gilt frames
50 x 70.5cm overall
\$1,000-1,500





Treasures from Australia and the Ancient World

Our August offering opens with selected contents from 'Highbury' in Toorak, consisting of fifteen lots of furniture and antiques purchased from notable trade retailers such as Graham Geddes Antiques and John D Dunn Antiques, having been sourced over the last twenty years. Highlights from the collection include a Pietra Dura inset table in the neo-classical manner (lot 4), a provincial Louis XVI painted screen (lot 3) and a lovely Louis XV style bureau kingwood plat (lot 9). Highbury sits on tree-lined Kenley Court, off Albany Road, in the heart of Toorak.

Following on from the Toorak collection are five lots of personal effects from the estate of Harold Holt. Within the collection is a Tiffany sterling silver salver (lot 15), gifted and inscribed to Harold and Zara Holt, presented by President and Ladybird Johnson, October 1966. The presentation date engraved on the salver indicates it was gifted to the Holts by President and Mrs. Johnson during their October 1966 visit to Australia. Another highlight is the inaugural Anti-Football League 'Harold Wilkie medal' presented to Harold Holt in 1967 (lot 16). The first Douglas Wilkie medal, awarded annually by the Anti-Football League from 1967 to 2011 to a person judged to have done least for Australian Rules football in the best and fairest manner.

In our Australian Decorative Arts section of the auction, we feature two important sterling silver items both presented to George Coppin (1819-1906). Sometimes described as the 'father of the Australian theatre', Coppin was an English born second generation traveling actor, who migrated to Australia in 1843 where he pursued a career as an actor, founder and manager of companies of players and theatres, and other business interests in Sydney, Adelaide, Tasmania, and Melbourne.

The first of these is an impressive English centrepiece made to an Australian-themed design of emus under a palm tree (lot 23) presented to Coppin by a syndicate of admiring subscribers on 22 June, 1857.

The second, a rare sterling silver inkwell by William Edwards (lot 24), dating to approximately 1858. This inkwell is a rare example of Edwards's earliest work in Australia following his arrival in Melbourne in mid-1857 and closely related to his innovative work in London in the years immediately prior to his emigration. Closely following the design of documented pieces, such as a basket made for the Duke of Northumberland, the inkwell is designed with birds and grapevine openwork, however this example incorporates an Australian narrative and features Australian wildlife such as kangaroos, cockatoos, emus, and a small possum-type marsupial.

These two lots were acquired by the vendor from a descendant of the American-born actor and impresario James Cassius Williamson (1845-1913), founder of the long-running Australian theatre owner and theatrical management firm, J.C. Williamson's. Williamson took over management of Melbourne's Theatre Royal from Coppin in 1882 and it seems likely that these lots were acquired by Williamson directly from Coppin amidst their business dealings.

Closing the sale, we have an interesting private collection of antiquities sourced locally and internationally over the last thirty years. The collection features a variety of predominately Greek and South Italian pottery including red figure vases, and Chinese antiquities including horse statues from the Han and Tang periods. Highlights from the collection include an Attic Black figure oinochoe (lot 115), which graces our front cover, and boasts documented provenance back to 1958, together with The Italo-Corinthian pottery alabastron, attributed to the Feoli painter (lot 112).

As always, we look forward to seeing you all at the viewing ahead of the auction on August 5th, and especially look forward to inviting those who have not yet had an opportunity to visit our new Hawthorn gallery.

CHIARA CURCIO
HEAD OF DECORATIVE ARTS, DESIGN & INTERIORS



The selected contents of Highbury, Toorak

LOTS 1 – 14





4

1
A PAIR OF LOUIS XV-STYLE BEECH AND UPHOLSTERED FAUTEUILS
 Probably 19th century
 Of typical form with cartouche-shaped backs and padded arms, the moulded frames with carved crests and other details, later lime-washed over the remains of the original finish, the upholstery in cowhide covers
 Each 117cm high, 64cm wide, 67cm deep
 \$1,000-1,500

2
AN ANTIQUE FRENCH MARBLE AND WROUGHT IRON CONSOLE IN LOUIS XV MANNER
 Late 19th century
 Of shaped bow-front outline, the 'Rouge de Rance' marble top with moulded edge on a scrolling open-work frame with foliate gilt tole details
 90cm high, 198cm wide, 50,5cm deep
 \$1,200-1,800

3
A PROVINCIAL LOUIS XVI SIX-LEAF PAINTED SCREEN
 Last quarter 18th century
 Each leaf with an arched top and lined with hessian painted with Classical cartouches on a diaper pattern ground
 164cm high, 325cm wide (approximately, fully extended)

PROVENANCE
 John D Dunn Antiques, Melbourne
 \$1,500-2,000

4
A PIETRA DURA CENTRE TABLE IN LATE 18th CENTURY ITALIAN NEO-CLASSICAL STYLE
 Circular, the inset marble top strikingly inlaid with a wide range of coloured marbles and hard stones to a geometric design within the frame with moulded edge raised on four supports united by concave stretchers, painted cream with gilt mouldings
 81cm high, 138cm diameter

PROVENANCE
 Graham Geddes Antiques, Melbourne
 \$2,500-3,500



2



7 (part)

5

**A PAIR OF ANTIQUE FRENCH WROUGHT
IRON FLOOR-STANDING CANDELABRA**
Late 19th century

In seventeenth century style, each with a pricket
to the top above a rotating crown of three tiers of
candleholders punctuated by further prickets raised
on a tripod standard, variously decorated throughout
with fleur-de-lys motifs and scrolls
Each 195cm high, 88cm wide

PROVENANCE

Edward Clark Antiques, Melbourne
\$1,500-2,000

6

**AN IMPRESSIVE LARGE DINING TABLE IN
17th CENTURY ITALIAN MANNER**

Graham Geddes, Melbourne

The thick rectangular top with a field of burr elm
within an ebonised border and moulded sides raised
on a pair of baluster supports on scrolling sled feet
76cm high, 300cm long, 130cm wide
\$2,500-3,500

7

**A SET OF TEN OAK AND UPHOLSTERED
DINING CHAIRS IN GEORGE I MANNER**

Graham Geddes, Melbourne

Each with a high waisted back and broad seat raised
on cabriole supports, the rear supports swept back, in
close-nailed oatmeal-coloured textured fabric
Each 122cm high, 59cm wide, 62cm deep
\$1,600-2,400



8

A LARGE PERSIAN RUG

Late 20th century

The field of stylized floral and foliate designs in cream and pink on a chocolate brown ground within a border of similar designs in pink and brown on the cream ground

465cm long, 303cm wide

PROVENANCE

Behruz Studio, Melbourne

\$1,500-2,000

9

A LOUIS XV-STYLE KINGWOOD

BUREAU PLAT

Mid-20th century

The serpentine rectangular top lined with leather above the shaped frieze with three drawers to one long side and rosewood-bordered fields to the other sides, raised on cabriole supports with full-height bronze mounts

79cm high, 182cm wide, 96cm deep

\$2,600-3,400

10

A FRENCH SILKSCREEN 'FEUILLES

D'ARISTOLOCHE' TAPESTRY

Mid-20th century

After a seventeenth century Grammont original, the design printed on a woven base, the back lined with fabric, with a hardwood hanging rail

210cm high, 323cm wide, overall (including rail,

approximately; the tapestry alone 200cm high,

283cm wide)

\$800-1,200



5



9

7



11
A PAIR OF VICTORIAN CAST IRON RELIEF SCULPTURES OF GROTESQUE FISH
 Last quarter 19th century
 Removed from an English fountain, each of an inverted fish entwined with aquatic vegetation, painted black and green, mounted on a later velvet-lined panel
 The fish alone each 89cm, 22cm high (the panels 98cm high, 45cm wide)

PROVENANCE
 John D. Dunn Antiques, Melbourne
 \$800-1,200

12
AN ANTIQUE EUROPEAN FOUR-LEAF EMBOSSED AND PAINTED LEATHER SCREEN
 Probably Spanish, late 19th century
 Each leaf with an arched top and lined with leather embossed with floral and foliate designs and borders painted in various muted colours
 189cm high, 233cm wide (approximately, fully extended)

PROVENANCE
 John D Dunn Antiques, Melbourne
 \$600-900

13
A PAIR OF LOUIS XVI-STYLE GILT-FRAMED FAUTEUILS
 Each with a medallion-shaped back and out-swept arms above a broad circular seat, on fluted tapering supports, upholstered in Ralph Lauren zebra print fabric
 Each 103cm high, 74cm wide, 77cm deep
 \$800-1,200

14
A PAIR OF GRAND TOUR-STYLE MARBLE OBELISKS
 20th century
 In 'Michelangelo nero' marble, of Classical form on moulded plinth
 Each 70cm high, 14cm wide and deep

PROVENANCE
 Graham Geddes Antiques, Melbourne
 \$600-700

13

12

14



Objects presented as gifts to Harold and Zara Holt

LOTS 15 – 19



15

15 A STERLING SILVER SALVER PRESENTED BY PRESIDENT LYNDON JOHNSON TO PRIME MINISTER HAROLD HOLT

Tiffany & Co., New York, circa 1965

Of typical mid-Georgian style, circular with a raised and shaped edge, standing on three feet, the centre engraved with the seal of the President of the United States above the inscription: 'THE PRIME MINISTER OF AUSTRALIA / AND MRS. HOLT / FROM / THE PRESIDENT OF THE UNITED STATES OF AMERICA / AND MRS. JOHNSON / OCTOBER 1966'

3cm high, 31.5cm diameter, 910g

PROVENANCE

Harold and Zara Holt, Melbourne, presented by President and Ladybird Johnson, October 1966
Dame Zara Bate (formerly Holt), by whom gifted to the aunt of the vendor
Thence by descent

OTHER NOTES

Harold Holt and Lyndon Johnson enjoyed a good, friendly working relationship which Holt's famous 'all the way with LBJ' line in a speech during his June 1966 visit to Washington was intended to extend to relations between Australia and the United States generally.

The presentation date engraved on the salver indicates it was gifted to the Holts by President and Mrs Johnson during their October 1966 visit to Australia, the first by an incumbent US President.
\$3,600-4,400

16 THE INAUGURAL ANTI-FOOTBALL LEAGUE 'DOUGLAS WILKIE MEDAL' PRESENTED TO HAROLD HOLT

K.G. Luke, Melbourne, 1967

Gilt bronze, circular, the obverse cast with inner and outer laurel wreaths enclosing a cuboid football in red enamel at the centre, the reverse cast with a spray of foliage and a cartouche and engraved 'The / Wilkie Medal / Best & Fairest / Anti Football League / 1967 / won by / Rt Hon Harold Holt (the name enclosed within the cartouche), fitted in its original velvet-lined simulated ivory box
The medal 5cm diameter; the box 2cm high, 7.5cm wide, 7.5cm deep

PROVENANCE

Harold Holt, Melbourne, presented by the Anti-Football League, 1967
Dame Zara Bate (formerly Holt), by whom gifted to the aunt of the vendor
Thence by descent

OTHER NOTES

The first Douglas Wilkie medal, awarded annually by the Anti-Football League from 1967 to 2011 to a person judged to have done least for Australian Rules football in the best and fairest manner.
\$1,000-1,500



16



17

17

**A MALAYSIAN SILVER CIGARETTE BOX
PRESENTED TO HAROLD HOLT BY THE
DEPUTY PRIME MINISTER OF MALAYSIA**
Unidentified maker's mark ARH, 1966

Rectangular, the cover and sides with repoussé floral and foliate decoration, the hinged cover with the Malaysian coat of arms in relief above a tablet engraved 'With compliments from / Tun Hj. Abdul Razak / Deputy Prime Minister, Malaysia', the sides applied all round with the coats arms of Malaysian states, the interior wood-lined, parts testing variously between 900 and 999 fineness
5.5cm high, 17.5cm wide, 9cm deep

PROVENANCE

Harold Holt, Melbourne, presented by Tun Haji Abdul Razak, Deputy Prime Minister of Malaysia, presumably during Holt's visit to Malaysia as Prime Minister of Australia in April, 1966
Dame Zara Bate (formerly Holt), by whom gifted to the aunt of the vendor
Thence by descent
\$600-800

10



18

18

**THE KEY TO MANILA PRESENTED
TO HAROLD HOLT**
1966

Cast in brass with the seal of the City of Manila in coloured enamel to the centre of both sides of the ornate bow and a capital letter M as a bit, flats on the shank engraved 'Mula kay Gatpuno Antonio J. Villegas / Lungsod ng Maynila' on one side and 'Gat Harold Holt' on the other, fitted its original velvet-lined hardwood box
The key 22.5cm long; the box 5cm high, 25cm wide, 11cm deep

PROVENANCE

Harold Holt, Melbourne, presented by Antonio J. Villegas, Mayor of the City of Manila, presumably during Holt's attendance as Prime Minister of Australia at the SEATO Manila Conference on the Vietnam War, 24-25 October, 1966
Dame Zara Bate (formerly Holt), by whom gifted to the aunt of the vendor
Thence by descent
\$500-700

19

**AN AMERICAN SILVER MONEY CLIP
PRESENTED UPON THE LAUNCH OF
THE U.S.S. HAROLD E. HOLT**
1969

The upper side with applied miniature half-model of the USS Harold E. Holt, the underside engraved 'Todd Shipyards Corp. / Los Angeles Division / DE 1074 USS Harold E. Holt / Launching 3 May 1969', the clip testing as around 55% fineness (the model not silver)
5.5cm wide

PROVENANCE

Dame Zara Bate (formerly Holt), presented to mark the launch of the USS Harold E. Holt (of which Dame Zara was the sponsor) in Los Angeles 3 May 1969, by whom gifted to the aunt of the vendor
Thence by descent
\$300-500

Australian Decorative Arts

LOTS 20 – 24



22



21

20 AN AUSTRALIAN NATIVES' ASSOCIATION 'ADVANCE AUSTRALIA' BLACKWOOD ELBOW CHAIR

1890s, formerly of the Ballarat East Branch of the A.N.A.

Of large upright form typical of ceremonial chairs of the period with a high padded back with turned supports above the padded arms and upholstered seat, the moulded crest carved in relief with a prototype Australian coat of arms of a crossed shield with emu and kangaroo supporters against eucalyptus leaves and nuts above a frieze lettered in gold 'ADVANCE AUSTRALIA / BALLARAT EAST BRANCH No. 50 A.N.A.'

151cm high, 61cm wide, 60cm deep
\$1,000-1,500

21 A LARGE GLAZED EARTHENWARE PITCHER BY MERRIC BOYD

Dated 1948

Of loosely formed baluster shape on a flaring foot, the handle as a stylized tree trunk, the exterior modelled in low relief and decorated in grey on the cream ground with windswept trees in a landscape, the interior drip-glazed in green, incised signature underside 'Merric Boyd / 1948'

23cm high, 19cm wide
\$2,000-3,000

22 Neil DOUGLAS (1911-2003)

A crested bird surrounded by snakes and other birds and creatures amidst foliage

Thirty-six decorated earthenware tiles mounted as a panel on a base

Signed across two panels lower right: NEIL DOUGLAS / A.M. BOYD POTTERY / VICTORIA
61cm x 61cm
\$3,000-5,000



23

23

AN IMPORTANT AUSTRALIAN-THEMED STERLING SILVER CENTREPIECE PRESENTED TO GEORGE COPPIN

George Angell & Co., London, 1856, retailed by
Kilpatrick & Co., London and Melbourne

Modelled as a palm tree with three emus in various
poses around its base supporting a central basket
and three further small baskets on foliate arms, each
basket holding a removable moulded and frosted
glass dish, the whole raised on a domed base on
three foliate and floral feet, a reserve to one side of
the base engraved with an inscription 'Presented to
George Coppin, Esq., Manager of the Theatre Royal,
Melbourne by the Subscribers in testimony of the
high sense entertained by them of his ability as an
Actor, his enterprise as a Manager, and his worth
and integrity as a Man, 22 June 1857', another reserve
engraved at its base with the retailer's name, maker's
and assay marks to various parts
51cm high overall (with central dish in place), 2,470g
(without dishes)

PROVENANCE

George Coppin, to whom presented to on 22 June,
1857

J.C. Williamson (1845-1913), presumably acquired
directly from Coppin

Thence by descent, whereupon acquired by the
vendor

OTHER NOTES

Sometimes described as the 'father of the Australian
theatre', George Coppin (1819-1906) was one the
more interesting and indefatigably entrepreneurial
characters in public life in Melbourne in the latter
half of the nineteenth century. Born in England,
he followed his father's craft as a travelling actor
from a young age. Seeking new opportunities, he
migrated to Australia in 1843 where he pursued an
itinerant career as an actor, founder and manager
of companies of players and theatres, and other
business interests in Sydney, Adelaide, Tasmania,
and Melbourne, going through regular cycles of
financial failure and revival. In 1854 Coppin settled
lastingly in Melbourne, where he continued to act
and manage theatres, bringing to Australia leading
international actors (and also the camels later used
by Burke and Will on their ill-fated expedition), while
also embarking on a political career in which he was
equally energetic.

This and the following lot were acquired by the
vendor from a descendant of the American-born
actor and impresario James Cassius Williamson
(1845-1913), founder of the long-running Australian
theatre owner and theatrical management firm, J.C.
Williamson's. Williamson took over management
of Melbourne's Theatre Royal from Coppin in 1882
and it seems likely that these lots were acquired
by Williamson directly from Coppin amidst their
business dealings and Coppin's regular financial
difficulties.

\$20,000-30,000

AN IMPORTANT AUSTRALIAN STERLING
SILVER INKWELL BY WILLIAM EDWARDS
AND PRESENTED TO GEORGE COPPIN

Melbourne, circa 1858, maker's mark W.E followed by separate kangaroo and emu marks
The well retaining its original glass liner enclosed within a hinged foliate cover raised on a domed openwork base of parrots, cockatoos, and other birds amidst fruiting grape vine and with a pen rest of vine twigs to one side, standing on four feet cast in relief with scenes respectively of a pair of kangaroos, pair of emus, a possum(?), and a further pair of emus in natural settings framed by foliate C-scrolls and with a pair of fox heads between the feet on opposing sides, the base of the cover engraved with an inscription 'To the Honble G.S. Coppin, M.L.C. from R.W. Younge as a slight token of great esteem and a sincere friendship, Melbourne, Feby 26th 1859.', the cartouche to the top of the cover engraved with a crest of a griffin rampant on a coronet
13.5cm high, 282g

PROVENANCE

George Coppin, presented by Richard W. Younge on 26 February, 1859

J.C. Williamson, presumably acquired directly from Coppin

Thence by descent, whereupon acquired by the vendor

OTHER NOTES

This inkwell is a rare example of Edwards's earliest work in Australia following his arrival in Melbourne in mid-1857 and closely related to his innovative work in London in the years immediately prior to his emigration.

The exotic birds and grapevine openwork of the base of the present lot is close to that of a claret jug by Edwards assayed in London in 1852 and described by John Hawkins as 'possibly unique in English silver at this date' (J.B. Hawkins, *19th Century Australian Silver* (1990), vol 1, p. 218, pl. 177). Edwards used the same work and design for a swing-handled basket dated 1856 bearing the crest of the Dukes of Northumberland (Hawkins, p. 219, pl. 178) and another near identical basket made by Edwards

soon after his arrival in Australia and now in the Powerhouse Museum, Sydney (object no. A7422). The Museum dates its basket to 1859 or soon after and describes it as Edwards's earliest piece using his Australian marks but, as the present lot must have been complete no later than early 1859, when it was presented, it is reasonable to suppose this inkwell might be equally early, if not earlier, in Edwards's Australian work.

While parrots and cockatoos were an exotic element in Edwards's earlier bird and grapevine pieces, this inkwell is alone amongst these in extending this exoticism to incorporate Australian fauna, marking a distinct transitional stage in Edwards's work as he adapted it to his new Australian market.

See the previous lot for a note on George Coppin and on the provenance of these two lots.

Richard W. Younge was an English stage manager who arrived in Melbourne in 1855 and was, at the time he presented the present lot, manager at the Theatre Royal, Melbourne, operated by Coppin.
\$4,000-6,000



International Silver

LOTS 25 – 34



26

25

AN EARLY GEORGE III STERLING SILVER JUG

James Crawford, Newcastle, 1760–1768

Of tankard form with a short spout, the domed cover above the spreading cylindrical body with a moulded rib above its skirt foot, the scroll handle with a pierced thumb-piece and heart-shaped terminal, engraved throughout (probably later) with flowering and fruiting foliage, the rim of the cover engraved with a presentation inscription dated 1832
19cm high, 941g
\$800-1,200

25A

A PAIR OF EARLY GEORGE III STERLING SILVER CANDLESTICKS

Unidentified maker, marked I-C and I C, probably John Carter II, London, 1768 and 1769

Each in the form of an Ionic column with stop-fluted shaft on a spreading fluted and gadrooned foot of ogee profile, the nozzles with removable gadrooned pans
27.5cm high, 1,662g in total (including loading bases)
\$2,400-3,000

26

A PAIR OF WILLIAM IV STERLING SILVER SOUP PLATES

Benjamin Preston, London, 1834

In mid-Georgian style, of shaped circular outline with gadrooned edges, the border of each engraved with a crest beneath a motto
Each 28cm diameter, 1,552g total weight
\$1,500-2,500

26A

A GEORGE V STERLING SILVER TEA AND COFFEE SERVICE

C.S. Harris & Sons Ltd, London, 1913

Comprising a tea pot, coffee pot, two-handled sugar basin, and cream jug, in George III style, the bodies plain with gadrooned and foliate rims and handles, each engraved to one side with a crest of a stag head and a monogram to the other
The coffee pot 21cm high, 2,130g in total
\$2,000-3,000

27

AN EARLY VICTORIAN STERLING SILVER AND SILVER PLATE CHAFING DISH, APPARENTLY WITH ROYAL PROVENANCE

The cover by Robert Garrard II, London, 1844, the probably-associated silver plate base of similar period
Of lobed circular outline, the cover with a finial of a crown on a cushion, the base with a pair of handles and standing on four foliate scrolling feet, a mount for a burner to its interior, the cover engraved to one side with the combined coats of arms of Edward and Victoria, Duke and Duchess of Kent and Strathearn (Queen Victoria's parents) and to the opposing side with a monogram V beneath a crown (lacking interior dish and fittings)
Overall 24cm high, 34cm wide, across the handles (the cover alone 15.5cm high, 24cm diameter), the cover 954g

PROVENANCE

Apparently, Victoria, Duchess of Kent and Strathearn (1786–1861)

OTHER NOTES

In addition to the combined coat of arms, the particular form of the crown finial, with a thistle to its top, also appears to be associated with Edward and Victoria, Duke and Duchess of Kent and Strathearn. Given the date of the cover and that the Duke died in 1820, any connection must be to the Duchess alone, as is perhaps indicated by the V monogram.

While of matching outline, it is presumed the cover and base are associated; it seems unlikely that a cover by a leading maker and apparently with elevated provenance would have been accompanied by a silver plate base. In any event the cover and base do not fit neatly together, lacking the intermediary part, an internal dish, that would unite them.
\$2,000-3,000

28

AN EDWARDIAN STERLING SILVER SALVER

Robert Pringle & Sons, London, 1911

In George II style, of shaped circular outline, the moulded and raised edge with anthemion points, on four ball and claw feet, the centre engraved with the armorial achievement of Manners, the Dukes of Rutland
4cm high, 44.5cm diameter, 2,486g

PROVENANCE

Presumably Henry John Brinsley Manners, 8th Duke of Rutland, (1852–1925)
\$2,400-2,800

29

**A PAIR OF ANTIQUE SPANISH THREE-LIGHT
CANDELABRA**

Early 20th century, 915 standard, maker unidentified
Each with a raised central light between two further lights
on scrolling arms, all raised on a slender baluster stem
and domed spreading foot, chased throughout with foliate
designs
Each 41.5cm high, 2,662g in total (including loaded bases)
\$800-1,200

30

**A PAIR OF GEORG JENSEN STERLING SILVER
CANDLESTICKS**

Design 263, post-1945 manufacture to Georg Jensen's
1918 design
Each with a broad bowl-shaped pan with grape bunches to
its underside raised on a spiralling reeded stem with a wide
foot, subtly planished throughout
Each 15cm high, 702g total weight
\$5,000-7,000

31

**A GEORG JENSEN STERLING SILVER 'ACORN'
PATTERN FLATWARE SERVICE
FOR SIX**

Post-1945 manufacture to Johan Rohde's 1915 design
Fifty-six pieces, comprising six each of entrée knives
and forks, dinner knives and forks, smaller forks, dessert
spoons, and small dessert / tea spoons
1,257g in total (not including the knives with polished steel
blades)
\$3,000-5,000

32

**A GEORG JENSEN STERLING SILVER BOWL ON
FOOT**

Design 171, post-1945 manufacture to Johan Rohde's 1918
design
The circular bowl with everted rim raised on an openwork
base of stiff leaves, scrolling stems, and berries on a
moulded spreading foot, the interior and exterior of the
bowl subtly planished
13.5cm high, 19.7cm diameter, 660g
\$1,500-2,500

33

**A FINE FRENCH ART NOUVEAU SILVERED
BRONZE TABLE MIRROR DESIGNED
BY LOUIS MAJORELLE**

Saglier Frères, Paris, circa 1900
Of shaped rectangular outline, the original bevelled plate
within a sinuous moulded frame decorated with finely cast
flowers and leaves, resting on a decoratively shaped folding
stand to the back, Victor Saglier's mark impressed to the
base of the frame
60cm high, 44.5cm wide

LITERATURE

R. Bouvier et al, Majorelle – Un Art de Vivre Moderne
(2009), p. 198, pl. 122

OTHER NOTES

This mirror was offered in Majorelle Frères catalogues in
the years immediately after 1900, featuring prominently
at the centre of the spread illustrating their range of silver
plate.
\$1,000-1,500

34

A VICTORIAN SILVER PLATE TABLE PLATEAU
1860-1880

Circular, the top with inset mirror plate above spreading
sides and three feet cast with flowers, foliage, and C scrolls
9.5cm high, 38cm diameter
\$600-800



27



30

Glass & Porcelain

LOTS 35 – 40



36

35

A RENÉ LALIQUE 'GRAINES' VASE

1930s or early 1940s, the model introduced 1930
Tapering in form in uncoloured opalescent glass, the lower body moulded with beaded decoration, stencilled 'R. LALIQUE FRANCE' underside 19.8cm high

LITERATURE

Félix Marcilhac, René Lalique, 1860-1945, maître-verrier - Analyse de l'oeuvre et catalogue raisonné (1994), p. 447, no. 1042
\$800-1,200

36

A LALIQUE 'LANGUEDOC' VASE

Late 20th / early 21st century, the model introduced 1929

In emerald green crystal, the exterior modelled as overlapping cactus leaves, incised 'Lalique France L 019' underside 22cm high

LITERATURE

Félix Marcilhac, René Lalique, 1860-1945, maître-verrier - Analyse de l'oeuvre et catalogue raisonné (1994), p. 443, no. 1021 (another example)
\$2,000-3,000

37

A BACCARAT CRYSTAL 'BAMBOUS' TWO-LIGHT CANDELABRUM

The bell-shaped sconces above pans with lustre drops flanking a central spire, all raised on a moulded spiral-fluted baluster stem and foot 32.5cm high
\$800-1,200

37A

A ROYAL WORCESTER PORCELAIN POT POURRI VASE DECORATED BY HARRY DAVIS

Shape 1515, circa 1902 (date cypher worn)
The domed cover with finial above the globular body with a pair of foliate handles to the shoulders and raised on a low foot ring, the cover, pierced neck, and base modelled with foliate motifs, the front of the body decorated by Davis with a scene of sheep in an uplands landscape signed 'H. Davis', the reverse with a matching landscape vignette, printed factory marks underside 20.5cm high
\$6,000-8,000

38

AN IMPRESSIVE LARGE ROYAL WORCESTER PORCELAIN COVERED VASE DECORATED BY FRANK ROBERTS

Shape no. 2149, date cypher for 1901

The domed cover with tall finial above the broad baluster-shaped body with a pair of scrolling dragon handles to the shoulders and raised on a circular moulded plinth with spreading foot, the cover, neck, and base modelled with foliate and Classical motifs, these parts and the handles glazed in green and white and rich with gilt details, the front and reverse of the body decorated by Roberts with large arrangements of mixed flowers, the front signed 'Roberts', impressed and printed marks underside 50.5cm high

PROVENANCE

Acquired some decades ago by the parents of the vendor
\$7,000-10,000

38A

A ROYAL WORCESTER PORCELAIN PLAQUE BY JOHN STINTON

Date cypher for 1919
Entitled 'On the Dart', a scene of cattle watering along a wooded bank of the River Dart with hills beyond, signed 'J. Stinton', printed factory mark and painted title to the reverse, mounted and framed behind glass 22.5 x 14.5cm, oval (visible within mount)
\$2,200-2,800

39

A ROYAL WORCESTER PORCELAIN COVERED VASE DECORATED BY CHARLES BALDWIN

Shape no. 1482, date cypher for 1902

The domed cover with tall finial above the baluster-shaped body with a pair of short scrolling handles to the shoulders and raised on a circular foot, the cover and upper and lower parts base modelled with foliate and Classical motifs and glazed in various colours with gilt details, the front of the finely decorated in enamels and raised gilt work with swans on water amidst reeds on the all-over pale blue ground, printed marks underside

39cm high

\$2,800-3,200

39A

A WILLIAM MOORCROFT FLAMBÉ-GLAZED 'CLAREMONT' PATTERN VASE

Shape 74, circa 1930

Baluster-shaped, the all-round toadstool design in various tones of red, green, and yellow on the oxblood ground, impressed factory marks and full William Moorcroft signature underside

17m high

\$1,500-2,000



38

40

A JAPANESE KUTANI WARE COVERED URN Meiji period (1868-1912), 1890s

Richly decorated in polychrome and gold enamelling, vignettes of Chinese court scenes separated by elaborate curtains, a child dancing freely amongst blossoms in spring whilst an imperial white elephant grazes nearby, the reverse showing the opposing winter season of a beauty in the snow, raised on three legs, the handles either side moulded as two phoenix, the cover with scrolling grass and floral design and finial shaped as a Shishi in gold, signed underside in red Dai Nippon Kutani Watano Seizo

40cm high, 30cm wide

OTHER NOTES

Watano Kichiji hailed from Terai in Kaga Province (present-day Ishikawa Prefecture). His family produced and exported Kutani ware for generations through the 19th and early 20th centuries, opening branches in Kobe and Yokohama to be close to export trading hubs.

\$1,000-1,500

40A

A ROYAL DOULTON FLAMBÉ-GLAZED FIGURE, 'DESPAIR'

Model HN596, designed by Harry Noke, 1925-1930

The shrouded figure with face and hands glazed in red and the drapery in purple-black falling thinly over creases and raised areas to reveal hints of the red ground beneath, printed factory mark underside

11.5cm high

\$2,500-3,500

40B

A ROYAL DOULTON 'CHANG' VASE BY CHARLES NOKE AND HARRY NIXON 1925-30

Of tall ovoid shape with a short straight neck, the exterior with thick running glazes in red, green, and grey with blue veins falling over the dark blue-purple ground, painted signatures underside 'NOKE', 'HN', and 'Chang Royal Doulton'

24.5cm high

\$2,000-3,000



39

Furniture and Rugs

LOTS 41 – 79



43



42

41 A WALNUT 'CAIRENE' ELBOW CHAIR BY LIBERTY & Co.

Circa 1885

The high back of a mashrabiya type panel with tall finials above the angular out-swept arms and seat, on turned supports flanking shaped aprons to the seat rails, the underside of the rear seat rail stamped 'Liberty & Co. / Regent St. / 0 / 102'
114.5cm high, 57cm wide, 53cm deep

LITERATURE

Daryl Bennett, *Liberty's Furniture 1875–1915: The Birth of Modern Interior Design* (2012), p.14, pls 1.5 and 1.6, the latter reproducing an 1885 illustration showing this model of chair.

OTHER NOTES

Part of the range of exotic Moorish or 'Cairene' furniture introduced by Liberty around 1884 to much fashionable success.

\$800-1,200

42

**A PAIR OF ROBERT 'MOUSEMAN'
THOMPSON OAK 'MONK'S CHAIRS'**

Workshop of Robert Thompson, Kilburn,
North Yorkshire, 1960s-early 1970s
Each with a bow-back and flat arms above interlaced
lattice panels to the back and sides and the tan
leather seat, raised on chamfered octagonal supports
with cross-stretchers, the right front support of each
carved with Thompson's signature scampering mouse
Each 79cm high, 56cm wide, 58cm deep

OTHER NOTES

Based on chairs designed and made by Robert
Thompson (1885-1955) in the 1920s as part of a suite
of furniture he supplied to Ampleforth College,
North Yorkshire, for its library, where the original
chairs remain.
\$4,000-6,000

43

**A SET OF THREE OAK 'ABINGWOOD'
ELBOW CHAIRS AFTER THE DESIGN
BY GEORGE WALTON**

Circa 1900, probably by William Birch, one
impressed with a journeyman's initials J.M
Each with a narrow tapering back pierced with a
heart-shaped hand-hold above the flat bow-back arms
and original drop-in rush seat, on turned supports
with swelling ringed centres united by peripheral
stretchers
Each 101cm high, 64cm wide, 56cm deep

OTHER NOTES

George Walton (1867-1933) introduced his
'Abingwood' chair in 1895/6 in his fitting out of John
Rowntree & Sons' café in Scarborough and used it
again a year later in his scheme for Kate Cranston's
tea rooms in Buchanan Street, Glasgow (the
decoration of which Walton famously delegated to
his friend Charles Rennie Mackintosh).

As was common with successful original designs of
the period, Walton's 'Abingwood' was reproduced by
commercial makers and retailers including Liberty &
Co. in variant forms for the wider market (including
an upholstered version called the 'Abingdon').

The present chairs were probably made by the leading
maker William Birch of High Wycombe who made
chairs for Liberty's and others. While Walton's
original 'Abingwood' design had square-section
supports throughout and shorter elbow rests which
projected freely with no support to the front, the
present chairs' turned supports and front stretcher
with swelling ringed centres and club feet is near-
identical to that of the elbow chair version of Birch's
best-known chair for Liberty's.
\$2,500-3,500

44

**AN ART DECO 'HOTEL de MALANDRE' SUITE
OF FOUR CLUB CHAIRS AND A TABLE**

The chairs circa 1940, the table probably a
little later
After the 1930s design for the Belgian 'Hotel de
Malandre', the upholstered chairs each of deep
bow-back outline with a front of stylised tulip shape
veneered in figured birch, on a circular walnut
foot, upholstered in pale gold velvet, the associated
circular table in teak, each with a 'Hotel de Malandré
/ Modele Depose' pressed metal plate inset to the
underside
The chairs each 61cm high, 72cm wide, 68cm deep;
the table 65cm high, 69cm diameter
\$4,500-8,500

45

**A FRENCH ART DECO CHROMED METAL
CHANDELIER**

1930s
Of eleven lights, the knopped stem with a light to its
base and supporting ten further lights on radiating
arched arms, each light within a spherical milk glass
shade
133cm high, 90cm diameter
\$1,200-1,800

46

**A LATE GEORGIAN GILT-FRAMED
GIRANDOLE MIRROR**

Circa 1820
The convex circular plate in a moulded frame with
balls to the scotia surmounted with a spread eagle
crest and with a candle branch to each side
66cm high, 52cm wide, 15cm deep
\$800-1,200



47

A ROSEWOOD AND INLAID BUFFET IN THE MANNER OF JULES LELEU

Circa 1940

The front of arbalète outline, the moulded top above four doors enclosing an interior fitted with drawers and adjustable shelves between brass-ringed columns to the ends, on four brass-capped feet flanking shaped aprons, the front with a lozenge-shaped marquetry centre of flowering foliage and butterflies in various woods and nacre on a geometric ground extending across the middle two doors
100cm high, 253cm wide, 57cm deep

OTHER NOTES

En suite with lot 48.

\$1,600-2,400

48

A ROSEWOOD AND INLAID EXTENDING DINING TABLE IN THE MANNER OF JULES LELEU

Circa 1940

The rectangular top with slightly bowed sides and ends above a shaped frieze raised on pair of shaped pedestals each mounted on a platform base with four brass-capped feet, the top with a lozenge-shaped marquetry centre of flowering foliage and butterflies in various woods and nacre on a geometric ground
75cm high, 198cm long (not extended), 97cm wide

OTHER NOTES

En suite with lot 47.

\$1,600-2,400

49

A SET OF TEN STAINED BEECH AND UPHOLSTERED DINING CHAIRS IN THE MANNER OF JULES LELEU

1940s

Each with a tall rectangular back above the shaped seat on tapering triangular supports, the upholstery in green simulated leather
Each 104cm high, 49cm wide, 58cm deep
\$800-1,200

50

A PAIR OF ANTIQUE AND LATER RECONSTITUTED STONE PEDESTALS

The fronts 19th century

The later square pedestals each faced with an antique sculpted Classical female nude figure with escutcheon and swag of fruit set against a Corinthian order pilaster
Each 92cm high, 39cm wide, 45cm deep
\$1,000-1,500

50A

A LOUIS XV-STYLE KINGWOOD COMMODE

First half 20th century

Of tombeau shape, the brocatelle violette d'Espagne marble top with moulded edge above two short and two long drawers, on swept feet, the drawer fronts and the sides veneered with quartered panels within cross-banded borders, gilt metal mounts throughout
97cm high, 134cm wide, 56cm deep
\$1,000-1,500

51

AN ANTIQUE FRENCH PAINTED AND PARCEL-GILT CENTRE TABLE IN LOUIS XV STYLE

Late 19th century, the marble top later

Of serpentine rectangular outline, the rouge royale marble top above a shaped frieze, raised on cabriole supports, a frieze drawer to one long side. the centres of the frieze and tops of the supports carved with floral details
75cm high, 104cm wide, 71cm deep
\$800-1,200



49 (part)



52

**A LARGE MIRROR IN AN ELABORATELY
CARVED ANTIQUE ITALIAN GILT FRAME**

The frame second half 19th century
The rectangular plate within a moulded frame
exuberantly adorned with a carved and pierced fringe
of large scrolling acanthus leaves
174cm high (frame only, not including additional
batten supports), 209cm wide
\$1,200-2,000



52

52A

**A PAIR OF PROVINCIAL LOUIS XV WALNUT
AND UPHOLSTERED FAUTEUILS**

Mid-18th century
Of typical form, each with a shaped back and padded
arms above the broad serpentine seat, the moulded
frames with carved crests and other details, the
upholstery in pale blue damask
Each 95cm high, 71cm wide, 72cm deep
\$3,000-5,000

53

A VICTORIAN OAK LIBRARY BOOK-CASE
Circa 1870

The upper part with a moulded cornice above four
glazed doors enclosing a green-painted interior with
adjustable shelves, the projecting lower part with
panelled cupboard doors, on a plinth base
243cm high, 247cm wide, 48.5cm deep
\$3,000-5,000

53A

**A PROVINCIAL LOUIS XV OAK AND
UPHOLSTERED FAUTEUIL**

Mid-18th century
Of typical form with a shaped back and padded arms
above the broad serpentine seat, the moulded frame
with a carved crest and other details, the upholstery
in pale blue damask
97cm high, 70cm wide, 72cm deep
\$1,000-1,500

54

**A RARE PAIR OF FINE GEORGE IV
ROSEWOOD TRIPOD TABLES ATTRIBUTED
TO GILLOWS**

Circa 1830
Each with a circular tray top with a carved edge of
C scrolls raised on a turned and reeded pedestal with
a base carved with lotus leaves and a carved knob
below, the outswept feet each carved with anthemion
to the knee and a scrolling lotus leaf to the toe with a
chamfered pad beneath
Each 72cm high, 44.5cm diameter

OTHER NOTES

A pair of fine small tripod tables of a type for which
a design dated 1822 appears in Gillows' Estimate
Sketch Book and which the firm made in variant
forms through the 1820s and early 1830s. Often
described as 'flower stands' or 'flower tables', these
are characterised by their variously shaped tops
with carved or moulded raised edges, interestingly
articulated stems, and finely carved feet, often with
the ringed anthemion seen on the present pair, in this
case accompanied by Gillows' classic reeded stem
and lotus leaf lappets to the stem and toes.

As with much of the firm's output in this period,
these tables were often not marked with the firm's
name (see Susan Stuart, Gillows of Lancaster and
London 1730-1840 (2008), vol. II, pp 97-98 and fig.
644, illustrating a pair without Gillows' mark).
\$3,000-5,000



54



58

55
A SMALL GEORGE I FIGURED
WALNUT BUREAU

Circa 1720

The sloping fall enclosing a fitted interior of small drawers and compartments and a well above two short and two long drawers, on bracket feet, the top, fall, and draw fronts cross-banded and surrounded by double-bead mouldings

89cm high, 71cm wide, 44cm deep
\$1,000-1,500

56
A PROVINCIAL EARLY GEORGE III
MAHOGANY ARMCHAIR

Third quarter 18th century

The open back with shaped top rail and pierced vasiform splat above the wavy arms with scroll terminals and the drop-in seat, on cabriole supports with ball and claw feet to the front, the relief carved decoration to the arm supports, seat rails, and the front supports possibly original

94cm high, 73cm wide, 73cm deep
\$600-900

57
A PAIR OF CHARLES II WALNUT ELBOW
CHAIRS

1670-1690

Each with an upholstered square back and straight padded arms above the seat raised on turned supports united by conforming stretchers, with paw feet to the front, in period-style woven fabric

Each 103cm high, 59cm wide, 58cm deep
\$1,400-1,800

58
AN ANTIQUE GEORGE II-STYLE GILT-
FRAMED MIRROR

Late 19th century

The (later) rectangular plate in a frame in 'Chinese Chippendale' manner carved with various chinoiserie and foliate motifs

162cm high, 81cm wide
\$1,000-1,500



60

59
TWO SIMILAR CHINESE NACRE-INLAID
ROSEWOOD AND MARBLE STANDS

First half 20th century

Of the same design with minor variations in details and height, each circular with an inset variegated pink marble top above swelling open sides, the tops and sides richly inlaid with floral and foliate design in nacre

The larger 52cm high, 48cm diameter, the other slightly smaller
\$800-1,200

60
A PROVINCIAL LOUIS XV WALNUT AND
UPHOLSTERED CANAPÉ À OREILLES

Mid-18th century

The triple-arched back and shaped 'ears' descending to short arms above the seat with a loose cushion, on cabriole feet, in close-nailed pale yellow-green silk

107cm high, 200cm wide, 88cm deep

\$1,400-1,800

60A
A SUBSTANTIAL MURANO GLASS
'MARYLAND' CHANDELIER BY BAROVIER
e TOSO

Designed by Franco Raggi, early 21st century

Of twenty-seven lights arranged on three tiers of out-swept and upturned branches radiating from the tall stem, in clear pale olive-coloured glass with uncoloured drops to the stem and branches, retaining original labels to the stem

205cm high (from crown to the lowest drop), 151cm diameter (approx.)

PROVENANCE
A corporate collection, Melbourne
\$4,000-5,000

61
A PAIR OF RÉGENCE-STYLE WALNUT AND
UPHOLSTERED FAUTEUILS À LA REINE

Robert Brown, Melbourne, late 20th century

Each with a high arched back above down-swept arms and a generous seat, on cabriole supports with curving cross-stretchers, the moulded frames carved with foliate details, in close-nailed cream linen

Each 110cm high, 68cm wide, 73cm deep
\$1,000-1,500

61A
A SUBSTANTIAL MURANO GLASS
'MARYLAND' CHANDELIER BY BAROVIER
e TOSO

Designed by Franco Raggi, early 21st century

Of twenty-seven lights arranged on three tiers of out-swept and upturned branches radiating from the tall stem, in clear pale olive-coloured glass with uncoloured drops to the stem and branches, retaining original labels to the stem

205cm high (from crown to the lowest drop), 151cm diameter (approx.)

PROVENANCE
A corporate collection, Melbourne
\$4,000-5,000

62
AN ANTIQUE LOUIS XV-STYLE PIER MIRROR
 Mid-19th century, or possibly earlier
 In rococo style, the plate in an asymmetrical frame moulded and carved with floral, foliate, and rocaille details
 134cm high, 46cm wide

PROVENANCE
 Lady Warwick (according to a late nineteenth century inscription to the back)
 \$800-1,200

62A
A SUBSTANTIAL MURANO GLASS 'MARYLAND' CHANDELIER BY BAROVIER e TOSO
 Designed by Franco Raggi, early 21st century
 Of twenty-seven lights arranged on three tiers of out-swept and upturned branches radiating from the tall stem, in clear pale olive-coloured glass with uncoloured drops to the stem and branches, retaining original labels to the stem
 205cm high (from crown to the lowest drop), 151cm diameter (approx.)

PROVENANCE
 A corporate collection, Melbourne
 \$4,000-5,000

63
AN ANTIQUE SWEDISH PAINTED PINE SOFA
 First half 19th century
 In late Gustavian style, of square outlines, the straight padded back and seat between enclosed arms above the deep seat, on turned and fluted supports, the frame with carved and moulded details and painted white
 94cm high, 194cm wide, 65cm deep
 \$800-1,200

63A
AN ANTIQUE FRENCH OR FLEMISH VERDURE TAPESTRY
 Circa 1700
 Depicting an extensive landscape with palatial chateaux, a boat on a river, and various birds, retaining the original floral border, recently backed with linen
 253cm high, 343cm wide (approx.)
 \$6,000-9,000

64
AN ANTIQUE SPANISH WALNUT CENTRE OR SIDE TABLE
 Second half 17th century
 The rectangular single-slab top above three frieze drawers to one long side with fronts carved to foliate designs, all other sides of the frieze with geometric moulded decoration, raised on turned supports united with an H-form stretcher
 84cm high, 194cm wide, 75cm deep
 \$4,000-6,000

65
A PAIR OF ANTIQUE LOUIS XV-STYLE GILT-FRAMED BERGÈRES EN CABRIOLET
 Late 19th century
 Of typical form with generously broad seats, the moulded frames with carved floral crests and other details in contrasting burnished and darker matte gilding, upholstered in cream linen
 Each 88cm high, 76cm wide, 66cm deep
 \$1,400-2,000

65A
AN ANTIQUE SPANISH OAK AND WALNUT CENTRE OR SIDE TABLE
 Second half 17th century
 The rectangular two-plank top above three frieze drawers to one long side, all sides of the frieze carved with panels of foliate design, on turned supports
 83cm high, 177cm wide, 77cm deep
 \$2,200-2,800



65



64



67

66

**A FINE NAPOLEON III GILT-FRAMED
THREE-LEAF SCREEN**

Third quarter 19th century

In rococo Louis XV style, the asymmetrical frames of the leaves richly moulded and carved with floral, foliate, and rocaille details, each leaf with two panels of original velvet and silk with raised work in foliate designs, the reverse of the panels in floral damask

171cm high, 199cm wide (approximately, fully

extended)

\$800-1,200

67

**A NAPOLEON III GILT-FRAMED
CUSHION-FRONT OVERMANTEL MIRROR**

Third quarter 19th century

The bevelled rectangular main plate within receding margin plates in a Classical Louis XVI-style frame with a crest of torches and laurel and foliate corners

170cm high, 107cm wide, 15cm deep

\$800-1,200

68

A PAIR OF ANTIQUE STONE GARDEN URNS

French or English, 19th century

Of Classical vase shape, each with a tall finial, pair of square handles to the shoulders, and arcaded band to the body, the torus of the base decoratively carved above the square foot

Each 96cm high, 75cm wide, 54cm deep

PROVENANCE

Graham Geddes Antiques, Melbourne

\$800-1,200

69

**A LOUIS XV-STYLE KINGWOOD
BUREAU PLAT**

First half 20th century

The serpentine rectangular top lined with gilt-tooled leather above the shaped frieze with three drawers to one long side and false drawer fronts to the other, cross-banded throughout, raised on cabriole supports with full-height bronze mounts

79cm high, 138cm wide, 74cm deep

\$1,200-1,800



70

70

**A LARGE VICTORIAN MAHOGANY LOW
OPEN BOOK-CASE**

Last quarter 19th century

Of break-front outline, the top with moulded and
dentillated frieze above five bays of adjustable
leather-trimmed shelves, on a moulded plinth base

135cm high, 374cm long, 41cm deep

\$800-1,200

71

**AN ANTIQUE FRENCH GILT-FRAMED
OVERMANTEL MIRROR**

1880s

The rectangular plate with arched top in a moulded
frame with a shell and foliage crest and foliate
corners

171cm high, 125cm wide, 17cm deep

\$800-1,200

71A

A PROVINCIAL LOUIS XVI OAK COMMODE

Last quarter 18th century

The moulded rectangular top above with
geometrically moulded fronts, on stile supports with
moulded feet to the front, the sides panelled

98cm high, 137cm wide, 58cm deep

PROVENANCE

Zacher Antiques, Melbourne

\$1,000-1,500

72

**AN ANTIQUE FRENCH GILT-FRAMED
CUSHION-FRONT OVERMANTEL MIRROR**

Last quarter 19th century

The rectangular main plate within receding margin
plates in a Classical Louis XVI-style frame with a
shell and foliage crest and foliate corners between the
margin plates

168cm high, 92cm wide, 14cm deep

\$800-1,200

72A

**AN ANTIQUE FRENCH GILT BRONZE
GIRANDOLE**

Late 19th / early 20th century

In Louis XVI style, of five lights mounted at
alternating levels on scrolling foliate branches
radiating from a stem of Classical design with a tied
ribbon device to the top

80cm high, 48cm wide, 27cm deep

\$800-1,200

73

**A PROVINCIAL GEORGE III FRUITWOOD
AND ELM CHILD'S ELBOW CHAIR**

Second half 18th century

The bent elm bow back raised on slender turned
supports descending to an open arm (the other arm
lacking) above the solid fruitwood seat raised on
splayed turned supports, retaining the remains of the
original blue-green paint

43cm high, 43cm wide, 35cm deep

\$600-900

74

**A PAIR OF ANTIQUE FRENCH WROUGHT
IRON STANDARD LAMPS**

Early 20th century

Each with a light raised on a slender stem with a
spreading tripod base decorated with foliate scrolls,
retaining traces of the original coppering and gilding

Each 176cm high (including shade), 48cm wide

\$800-1,200



74



68



75

**A GEORGE II CHINOISERIE LACQUERED
CABINET ON STAND**

Circa 1730

The rectangular cabinet in early eighteenth century Japanese export style with a pair of doors enclosing an arrangement of small drawers, the lowest central drawer being of shorter depth concealing two further drawers behind, the exterior and interior japanned in black and richly decorated with various scenes of figures in landscapes and birds and flowers in coloured lacquer and gold, with decorative brass mounts and carrying handles to the sides, the stand with a shaped walnut frieze on oak cabriole supports. Overall 123cm high, 71cm wide, 44cm deep

PROVENANCE

John D. Dunn Antiques, Melbourne
\$4,000-6,000

76

**A FINE SIGNED PERSIAN NAIN SILK
AND WOOL RUG**

Habibian workshop, last quarter 20th century

Of scrolling floral and foliate designs throughout, the mushroom-ground medallion with pendants within the cream-ground field with dark spandrels, the broad borders conforming with the medallion, the Habibian signature within a reserve to one end. 300cm long, 203cm wide
\$3,000-5,000

77

**A FINE SIGNED PERSIAN NAIN SILK AND
WOOL RUG**

Habibian workshop, last quarter 20th century

The field of all-over garden design with various plants naturalistically drawn on the dark navy ground within the cream-ground borders, the main border with antelopes and deer amidst trees, the Habibian signature within a reserve to one end. 275cm long, 175cm wide
\$3,000-5,000

78

A PERSIAN NAIN SILK AND WOOL RUG

Last quarter 20th century

Of scrolling floral and foliate designs throughout, the lobed mushroom-ground medallion within the cream-ground field with dark spandrels, the borders conforming with the medallion. 196cm long, 115cm wide
\$800-1,200

79

**A LARGE ANTIQUE PERSIAN HERATI
CARPET**

North-West or West Persia, early 20th century

The field of all-over intricate stylised floral and foliate design within the Herati 'samovar' main border. 592cm long, 433cm wide

PROVENANCE

Leonard Joel, A Gentleman's Collection: The Estate of Mr Neil Robertson, 2 December 2018, lot 370 (sold for \$7,000)
\$3,000-5,000

80

**A WILLIAM IV MAHOGANY-CASED
MANTEL CLOCK**

Apparently unsigned, mid-1830s

The single fusee movement and painted Roman numeral dial with glazed cover within an upright case with foliate finial and framing details on a plinth base with reeded feet

50.5cm high, 37cm wide, 22cm deep

\$800-1,200

81

**AN EARLY VICTORIAN LONG-CASE
REGULATOR CLOCK**

Henry Pace, London, early 1840s

The weight-driven maintaining power movement with deadbeat escapement, the silvered Arabic numeral dial with subsidiary minutes and seconds dials above a foliate carved and pierced frieze within a walnut case with glazed door revealing the mercury pendulum above the plinth base

189cm high, 51cm wide, 32cm deep

OTHER NOTES

Of the two roughly contemporary members of the Pace family of clockmakers named Henry, the present lot is probably by Henry (b. 1809), son of Thomas Pace Jnr, who took over his father's business in Whitechapel before moving to Exmouth in 1837 and then returning to London in 1842, working in Clerkenwell.

\$4,000-6,000

82

**A 'EUREKA' ELECTRO-MAGNETIC
MANTEL CLOCK**

English, 1910s, patent number 14616-1906, numbered 5627

Brass framed, the ivorine Roman numeral dial and movement mounted on a pair of pillars on the circular plinth base, enclosed within a removable glass dome cover

31cm high overall (including dome), 21cm diameter

\$800-1,200

83

**A LARGE ANTIQUE FRENCH GILT
BRONZE MANTEL CLOCK AND
CANDELABRA GARNITURE**

1870s-1880s

In Louis XV manner, the eight-day bell-striking movement and decorated Roman numeral dial in an upright case mounted with an urn finial and richly decorated throughout with Classical and foliate details and standing on paw feet, the conforming candelabra each with a raised central light and four further lights on scrolling arms, the central light with a removable finial cap

The clock 71cm high, 33cm wide, 26cm deep; the candelabra 81cm high, 37cm wide and deep

\$800-1,200





84

84

A GEORGE I TABLE CLOCK

John Rowe, London, circa 1720

The double fusee movement with anchor escapement (converted from a verge escapement) bell-striking on the hour, the silvered Roman and Arabic numeral main dial with mock pendulum aperture and date within its matted centre beneath a strike / silent dial, all within foliate gilt relief spandrels in an ebonised bell-top glazed case of typical architectural design with glazed doors front and back, glazed sides, and with a brass swing handle to the top, the backplate engraved with a decorative design of a building amidst foliage

50cm high (with handle raised), 27cm wide, 17cm deep

OTHER NOTES

John Rowe is recorded working in Gutter Lane, London, from 1714 to 1727.

\$3,000-4,000



86

86

A LARGE LATE VICTORIAN MANTEL CLOCK

Circa 1900, apparently without maker's mark

In George I style, the triple fusee movement quarter striking on eight bells and with four-gong Westminster chime, the silvered main dial with matted centre beneath subsidiary chime / silent and bell / chime subsidiary dials, all within gilt relief spandrels in an ebonised bell-top glazed case of typical early Georgian form with a glazed door to the front and gilt metal mounts throughout including decorative grilles and carrying handles to the sides

70cm high, 50cm wide, 33cm deep

\$1,800-2,400

85

A LARGE ANTIQUE FRENCH GILT BRONZE-CASED MANTEL CLOCK

1870s-1880s, the movement by John Bennett, London

In Louis XVI manner, the gong-striking movement and enamelled Roman numeral dial in an upright case of architectural form mounted with a figure of Zeus throwing a thunderbolt and richly decorated throughout with Classical and foliate details, mounted on an integral platform base

72cm high, 42cm wide, 20cm deep

\$800-1,200

Paintings

LOTS 87 – 100



88

87 AN ANTIQUE RUSSIAN PAINTED AND GILT ICON

Mid-19th century

Oil and gold leaf on pine panel, depicting St Ilia
in the desert within a fine incised and textured gilt
border

40 x 33cm overall

\$700-1,000

88 ITALIAN SCHOOL Mid-19th century

A veiled woman nursing a child, possibly an allegory
of Charity

Oil on canvas

Apparently unsigned

75 x 62cm

\$800-1,200

89

Attributed to Bernhard von GUÉRARD (1771-1836)

A bust-length portrait of a lady, said to be Maria

Theresa of Savoy

Watercolour with touches of gouache

Laid down on card, the reverse of the card inscribed
in ink in a nineteenth century hand: 'MINIATURE
II, by Bernhard v. Guérard 1828 + Neapel 1836'

21.5 X 15.5cm, oval

PROVENANCE

Private collection, Sydney, from which acquired by
the late owner

\$1,600-2,400



89



90

90

Frederick WOODHOUSE, Jnr (1847–1927)

A bay hunter in a landscape

Oil on canvas

Signed and dated lower right: Fred Woodhouse / 1902

49.5 x 67cm

\$4,000-6,000

91

George PAICE (1854–1925)

'Out o' Sight'

Oil on canvas

Inscribed as title and signed lower left: G. Paice

49 x 67.5cm

\$1,400-1,800

92

Jean August VYBOUD (1872–1944)

A portrait of a woman wearing a green dress, seated and holding a pink rose

Pastel

Signed lower left: Jean Vybound

71 x 49.5cm, oval

\$800-1,200

93

Philippe SWYNCOP (1878–1949)

A half-draped Spanish dancer wearing a floral mantilla and flowers

Oil on canvas

Signed and dated upper left: Ph. Swyncop 1943

99 x 79cm

\$1,000-1,500

94

Finn WENNERWALD (1896–1969)

A European landscape with a river and hills beyond

Oil on canvas

Signed (and dated?) lower right: Finn Wennerwald

47 x 67.5cm

\$600-900

95

Attributed to Charles WHEELER (1880–1977)

A bust-length portrait of a woman wearing a feathered hat

Oil on canvas

Apparently unsigned, the later stretcher inscribed with an attribution to Wheeler

Later housed in an early twentieth century Australian specimen wood frame

40 x 29.5cm

\$1,000-1,500

96

Arthur Victor GREGORY (1867–1957)

'Australia's fight - The Sydney & Emden meet, November 9th 1914'

Watercolour and gouache

Signed lower left: A.V. Gregory - 18 - - REPLICA -

Inscribed as title on the original mount lower right

30 x 53cm

\$700-1,000



95

Icilio Frederico JONI (1866–1946)

The Virgin and Child

Tempera and gold leaf with pastiglia and punchwork on walnut panel

Six wax seals impressed with the Piccolomini coat of arms to the reverse

Mounted in a later gilt frame

31.5 x 24.5cm (the panel)

PROVENANCE

Apparently with Christie's, London, early twentieth century (stock number 544DP stencilled to the reverse of the panel in black ink)

Selwyn John Curwen Brinton (1859–1940), by whom gifted to his god daughter

Gifted by her to the present vendor, 2003

OTHER NOTES

Icilio Joni was a Sieneese painter, gilder, and restorer whose exceptional eye and facility with these media led him to create imitations of the work of fourteenth and fifteenth century Sieneese masters so faithfully and convincingly that his works fooled such connoisseurs as Bernard Berenson and entered many important collections as Renaissance originals.

A particular form of work reproduced by Joni were the tavolette di Biccherna, painted wooden panels used as covers for the ledgers of the Biccherna, a Sieneese municipal official. These tavolette, some of which were painted by important Sieneese Renaissance masters, had a particular form, with a central painted field within painted or pastiglia borders. The present lot is an example of Joni adapting that form to create what purports to be a private devotional painting.

The coat of arms painted in the upper left corner and also impressed on the wax seals to the reverse are of those of the Piccolomini, the great noble family of Siena – apparently an attempt by Joni to fabricate provenance for the panel – while the arms in the other corners are those of various Sieneese bodies.

The panel was formerly in the collection of Selwyn Brinton, an art historian whose many published works are largely devoted to early Renaissance art. As Brinton died in 1938, just as Joni's work was coming to light – Joni published his revealing autobiography in 1932 – it seems likely that Brinton believed the panel to be a fifteenth century work.

\$2,000-4,000

98

ITALIAN SCHOOL Late 19th century

A triptych in fifteenth century North Italian manner:

The Virgin and Child enthroned in a landscape

attended by Angels and adored by female saints

Oil on three wood panels, with integral gilt frames

50 x 70.5cm overall

\$1,000-1,500

99

After John CLEVELEY the Younger (1747–1786)

Views in the South Seas, a suite of four: 'View of Huaheine one of the Society Islands'; 'View of Charlotte Sound in New Zealand [Matavai Bay, Tahiti]'; 'View of Morea one of the Friendly Islands'; and 'View of Owhyhee, one of the Sandwich Islands' Hand-coloured aquatints

Published in 1788, etched by Francis Jukes after John Cleveley's watercolours based on drawings made on the spot by his brother James, ship's carpenter on HMS Resolution under the command of James Cook on his fateful third voyage to the Pacific Ocean, 1776-1780

Each lettered with titles and other inscriptions in the lower margin

Each 48 x 64cm

\$2,000-3,000

100

George Wilhelm OPDENHOFF (1807–1873)

A canalside scene in a Dutch town

Oil on board

Signed and dated lower left: G.W. Opdenhoff 1865

22.5 x 29cm

\$800-1,200

100A

Followers of Claude-Joseph VERNET (1714–1789)

Second half 18th century

An Italianate landscape with figures by a river below a rocky hillside

Oil on canvas

The reverse of the canvas with a pasted on nineteenth century paper label inscribed in ink: 'Landscape by Vernet Brought to Tasmania by John Glover in 1831 and purchased from his son John by me' followed by an undeciphered signature

33 x 46.5cm

PROVENANCE

John Glover (1767–1849), brought with him from England in his emigration to Tasmania in 1831

(according to the note to the reverse)

John Richardson Glover (1790–1868), from whom acquired by the unidentified author of the note to the reverse (according to that note)

A Melbourne educational institution, acquired at an unknown point in the twentieth century, probably by donation

\$2,000-4,000



Items of interest

LOTS 101 – 111



102



101

AN ANTIQUE SWISS OR FRENCH MUSIC BOX
Last quarter 19th century

The single cylinder playing ten tunes within the cross-banded rosewood case with a floral marquetry centre to the cover, holly stringing, handles to the sides, and ebonized mouldings, the tune sheet to the underside of the cover lacking, the base of the movement cast with number 0335

19cm high, 61cm wide, 29cm deep

\$1,500-2,500

102

A PAIR OF ANTIQUE FRENCH ORMOLU-MOUNTED BRECHE MARBLE URNS

Late 19th / early 20th century

Of Classical baluster shape on a square foot, each with a shallow covered receptacle to the top above a pair of ram's head masks to the shoulders supporting floral festoons to the front and back

Each 46cm high

\$900-1,200

103

Salvatore MELANI (1902-1934)

Diana and Cupid

Bronze, in a green patina, on a black marble plinth base

Cast with incised signature to the reverse: Bronze par S. Melani

49cm high, 80cm wide, 25cm deep

\$800-1,200



105

104

**AN ANTIQUE FRENCH BRONZE
ADJUSTABLE HEARTH FENDER**

Second half 19th century

In Louis XV manner, each end with a putto seated within foliage, the bar with a foliate centre
53cm high, 135cm wide (fully extended, approximately), 16cm deep
\$1,200-1,800

105

Charles Guillaume Alexandre BOURGEOIS*
(1759-1832)

A portrait of a woman in profile to the left against a dark ground

Watercolour and gouache on ivory

Mounted within a glazed brass bezel to the top of a circular tortoiseshell box

Signed indistinctly immediately below the portrait (now very faint)

The miniature 6.5cm diameter; the box 2.5cm high, 9cm diameter

OTHER NOTES

* CITES permit required for export; obtaining this is the obligation of the buyer; the grant of an export permit from relevant authorities is not guaranteed.
\$1,000-1,500

106

**A PAIR OF FINELY DECORATED OTTOMAN
FLINTLOCK PISTOLS**

Probably Turkish, circa 1800, unidentified maker's mark in Arabic at the breeches

Each with a three-stage barrel octagonal at the breech becoming round, the flats chiselled and engraved with a twin-bladed scimitar amidst panels of foliate design with remnant gilding in some recesses, the tang with a crescent moon, the bevelled lock, cock, and upper jaw chiselled and gilt to conform with the flats, the full walnut stock inlaid along its length with clusters and lines of brass roundels inset with green stone in a star design, the engraved brass side plate of martial trophy design, the spurred repoussé brass pommel with cabochon (both ramrods absent)

One 44cm long (barrel 29cm), the other slightly shorter

OTHER NOTES

No licence is required to purchase this lot.
\$4,000-6,000

107

**A PAIR OF ATTRACTIVELY DECORATED
OTTOMAN BALKAN FLINTLOCK PISTOLS**

Albanian or Greek, circa 1800, unidentified maker's marks to the flats and locks

Unidentified proof marks at the breeches, each with a two-stage barrel octagonal at the breech becoming round, the repoussé white metal muzzle sleeve with integral false ramrod, the rounded lock engraved with indistinct inscription, the full walnut stock finely carved throughout with foliate designs and inlaid with wire scrolls and tiny stones and a white metal crowned escutcheon to the back of the butt, the spurred white metal pommel terminating in a chiselled foliate cabochon, the flats and tang, side plate, trigger guard, and pommel all decoratively engraved

One 46cm long (barrel 30.5cm), the other slightly shorter

OTHER NOTES

No licence is required to purchase this lot.
\$4,000-6,000





109

108

AN ANTIQUE SILVER PLATE ORNAMENTAL SHIELD IN RENAISSANCE STYLE

French or English, third quarter 19th century

Circular and convex, the front with repoussé, engraved, and punched decoration of a central roundel with a two-headed figure battling various creatures surrounded by a continuous scene of the Massacre of the Innocents in Classical style within a border of putti, serpents, and foliage, a small indistinct maker's mark inside the rope-twist edge

62cm diameter, 6cm deep

\$800-1,200

109

A VICTORIAN PATINATED METAL SCULPTURE, 'PSYCHE'

1870s-'80s

Possibly cast iron, the figure modelled standing in robes with her lamp fallen to the floor, mounted on the original black marble low plinth incised to the front with the title

76cm high, 26cm wide, 16cm deep

\$700-900



108



111

110
A JAPANESE BRONZE AND MIXED
METAL DISH

Meiji Period, 19th century

An unusual, possibly ceremonial dish featuring top inlaid and applied design of a gnarled branch with fruit and leaves in coloured (irogane) gilding and inlaid silver rim of scrolling grasses and stylised dragons, the dish sitting atop an elaborate bronze and mixed metal base of repeating cloud design in bright gold gilding, inlaid floral motifs, stylised dragons and flaming pearl (tama), with six legs in the form of elephant heads, their long trunks extending as feet

25cm high, 33.5cm diameter
\$1,000-1,500



110

111
AN OPPOSED PAIR OF ANTIQUE
CHINESE HARDWOOD GUARDIAN LIONS
ON PLINTHS

19th century

Formerly part of some structure (with small mounting tenons remaining to the backs), the lions in matching poses but with heads turned in opposing directions sitting on integral tall plinths, the fronts and sides of the plinths carved in relief with bats and various designs

Each 83cm high, 10.5cm wide, 21cm deep
\$700-1,000





A private collection of Antiquities, Melbourne

LOTS 112 – 145



112

112

AN ITALO-CORINTHIAN POTTERY ALABASTRON

Attributed to the Feoli painter, circa 575-500 BC
Of tapering form, with flattened disk rim and pierced lug handle, the body painted in three registers with friezes of sirens, lions, winged sphinxes, winged felines, a goose, swans and a winged male figure, rosettes in the field, the details in red.
20cm high, 11cm at widest point

PROVENANCE

A Private Collection of Antiquities, Melbourne
Sotheby's, Antiquities and Islamic works of Art,
New York, 25 June 1992, lot 48, illustrated
\$4,000-6,000



113

113

AN ITALO-CORINTHIAN POTTERY OLPE

Circa 600 BC
Ovoid form with a flared neck, the handle flanked by rotelles on the rim, the body painted in four registers with friezes of lions, winged sphinxes, a goose, swans and a boar, rosettes in the field
33cm high, 17.5cm at widest point

PROVENANCE

A Private Collection of Antiquities, Melbourne
Sotheby's, London, Antiquities, The Property of the
Thetis Foundation and other Owners, 23rd May 1991,
Lot 256, illustrated
\$4,000-6,000

114

AN ITALO-CORINTHIAN POTTERY OLPE

Circa 500 BC
Ovoid form with a flared neck, the handle flanked by rotelles on the rim, the body painted in three registers with friezes of lions, winged sphinxes, a goose, swans and a boar, rosettes in the field
32cm high, 17.5cm at the widest point

PROVENANCE

A Private Collection of Antiquities, Melbourne
Pedroni, Switzerland
\$2,600-3,200

AN ATTIC BLACK-FIGURE TREFOIL
OINOCHOE

Circa late 6th century BC

Baluster form, with everted rim, and high concave handle, the frontal panel painted with a wedding procession, the couple riding in a quadriga and attended by Dionysos, Apollo, and a goddess wearing a polos, a small bird standing on a branch at lower right, the details in red and traces of white, on a spreading foot,

25cm high, 14cm at the widest point

PROVENANCE

A Private Collection of Antiquities, Melbourne
Sotheby's, New York, Antiquities and Islamic works
of Art, 25th June 1992, lot 54, illustrated
Sotheby Parke Bernet, New York, February 17th, 1978,
no. 80, illustrated
Munzen und Medaillen, Basel, November 29th, 1958,
no. 105, illustrated

LITERATURE

J. D. Beazley, *Paralipomena, Additions to Attic
Black-figure Vase Painters, and to Attic Red-Figure
Vase Painters*, Oxford, 1971, p 182 (near the
Altenberg Class)
Property of the Museum of Fine Arts, Boston
\$6,000-8,000





116

AN APULIAN POTTERY PELIKE

Attributed to the painter of Bologna 498,
circa 4th century BC

Decorated to one side with a running female figure
bouncing a ball and a running male figure, nude
except for a chalmys over his shoulder, the other side
decorated with two standing male figures either side
of the funerary altar, with a meander ground line
23.5cm high, 17cm wide

PROVENANCE

A Private Collection of Antiquities, Melbourne
Sotheby's London, Antiquities, The Property of the
Thetis Foundation and other Owners, 23rd May 1991,
Lot 364
\$1,000-2,000

117

A LUCANIAN POTTERY HYDRIA

By the Roccanova painter, circa 4th century BC
Decorated with a nude male figure carrying a situla, a female figure to either side, one carrying a casket, the other a mirror, with meander ground line, palmettes under the handles and tongues around the outer rim.

51.5cm high, 38cm at widest point

PROVENANCE

A Private Collection of Antiquities, Melbourne
Sotheby's, London, Antiquities, The Property of the Thetis Foundation and other Owners, 23rd May 1991, Lot 368, illustrated

LITERATURE

For a similar example see A.D. Trendall, *The Red-Figured Vases of Lucania, Campania and Sicily*, plates 64-65

\$4,000-6,000

118

A CAMPANIAN POTTERY BELL KRATER

Circa 4th century BC

One side decorated with a warrior of Sannium between two young women, the other side decorated with a woman seated before a mirror, assisted by a young male with a cap.

39cm high, 37cm diameter

PROVENANCE

A Private Collection of Antiquities, Melbourne
Kunst & Muenzen, Switzerland, 1992
\$3,000-4,000



116



118



119

119
A SOUTH ITALIAN GREEK TERRACOTTA
FIGURE OF A GODDESS
 Circa 5th century BC

Reclining on a couch, a phiale in her right hand,
 her left hand resting on cushions
 20cm high, 22cm wide, 9cm deep

PROVENANCE

A Private Collection of Antiquities, Melbourne
 Sotheby's London, Antiquities, The Property of the
 Thetis Foundation and other Owners, 23rd May 1991,
 Lot 314
 \$2,000-2,500

120
AN ETRUSCAN TERRACOTTA VOTIVE
HEAD OF A MALE
 In the 3rd century BC style, possibly of the period
 Hollow, modelled facing forward with almond-
 shaped eyes, full lips, and short curled hair,
 beneath a himation
 21cm high, 20cm wide

PROVENANCE

A Private Collection of Antiquities, Melbourne
 \$800-1,000

121
AN ETRUSCAN TERRACOTTA VOTIVE
HEAD OF A FEMALE

In the 3rd century BC style, possibly of the period
 Hollow, modelled facing forward with almond-
 shaped eyes, full lips, and longed curled hair,
 beneath a himation
 27cm high, 19.5cm wide

PROVENANCE

A Private Collection of Antiquities, Melbourne
 \$800-1,000

122
AN ETRUSCAN TERRACOTTA VOTIVE
HEAD OF A MALE
 In the 3rd century BC style, possibly of the period
 Hollow, modelled facing forward with almond-
 shaped eyes and full lips, with short, thick waved hair
 26cm high, 24cm wide

PROVENANCE

A Private Collection of Antiquities, Melbourne
 \$800-1,000



121



124

123
A ROMAN MARBLE FIGURE OF APHRODITE
 Circa 2nd Century AD
 Standing nude, holding a fold in her garment in one hand, the other hand shielding her front, on a semi circular base
 34.5cm high, 14cm wide, 7.5cm deep

PROVENANCE
 A Private Collection of Antiquities, Melbourne
 Sotheby's London, Antiquities, The Property of the
 Thetis Foundation and other Owners, 23rd May, 1991,
 Lot 300, illustrated
 \$2,000-3,000

124
A GREEK BRONZE FIGURE OF A HORSE
 Late Geometric period, circa 750-700 BC
 With stout cylindrical legs, crested mane, cylindrical
 muzzle with protuberant eyes and pricked ears,
 mounted on a later base
 5.5cm high, 5cm wide, 2.5cm deep (including base)

PROVENANCE
 A Private Collection of Antiquities, Melbourne
 Sotheby's, New York, Antiquities and Islamic works
 of Art, 25th June 1992, lot 77, illustrated
 King's College, Cambridge
 \$800-1,000



123



129



125

125
A BOEOTIAN TERRACOTTA HORSE
AND RIDER

Circa 580-570 BC
Of stylized form, with black glazed details
16.5cm high, 15cm wide, 5.5cm deep

PROVENANCE

A Private Collection of Antiquities, Melbourne
Sotheby's London, Antiquities, The Property of the
Thetis Foundation and other Owners, 23rd May 1991,
Lot 30
Property from the Thetis Foundation

LITERATURE

J.-L. Zimmermann, Collection de la Fondation
Thétis, Geneva, 1987, p.32, no. 62
\$700-900

126
A DAUNIAN POTTERY FUNNEL-KRATER

Circa 6th-5th century BC
With a funnel-shaped neck, twin loop handles and a
further pair of smaller handles to each side, painted
with simple lines and patterns in black pigment
25cm high, 28cm at widest point, 22cm diameter

PROVENANCE

A Private Collection of Antiquities, Melbourne
Robin Marshall Carter Antiques, South Australia
\$800-1,000

127
A LARGE POTTERY AMPHORA

Probably Cypriot
Tapering in form with a neck and twin handles,
decorated with geometric designs in black pigment
38cm high, 32cm wide

PROVENANCE

A Private Collection of Antiquities, Melbourne
\$1,000-1,500

128
A DAUNIAN POTTERY ASKIOS

Possibly circa 6th-5th century BC
Of stylized bird form, with a long spout and a
conjoined handle, the whole decorated in geometric
designs in black and red pigment
14cm high, 21cm wide

PROVENANCE

A Private Collection of Antiquities, Melbourne
\$800-1,000

129
A DAUNIAN POTTERY BELL-KRATER

Circa 4th century BC
Of campana form, with two handles, the body
decorated with a panel of scrolling ivy
26cm high, 22.5cm wide, 28.5cm diameter

PROVENANCE

A Private Collection of Antiquities, Melbourne
Robin Marshall Carter Antiques, South Australia
\$700-900

130
THREE SIMILAR ETRUSCAN BUCCHERO
TYPE POTTERY JUGS

Possibly 7th-5th century BC
The largest 22cm high

PROVENANCE

A Private Collection of Antiquities, Melbourne
\$2,000-3,000

131
TWO SIMILAR APULIAN RED-FIGURE
OINOCHOES

In 3rd century style, each decorated with red figure portraits in profile and palmette design. 25.5cm & 23cm high respectively

PROVENANCE

A Private Collection of Antiquities, Melbourne
 \$1,000-2,000

132
AN GRAND TOUR NECK AMPHORA VASE

In the Attic black-figure manner, each side decorated with a figurative panel, one side decorated with a warrior on horseback between two birds, the other side decorated with a woman lying on a bed, being held captive by an Attic king and soldier. 50.5cm high, 33cm wide

PROVENANCE

A Private Collection of Antiquities, Melbourne
 \$1,500-2,500

133
TWO CHINESE POTTERY HORSE HEADS

Han Dynasty, circa 206 BC-220 AD
 Modelled in red clay with remnant painted details, together with a fitted perspex stands. Each accompanied by a Certificate of Antiquity from Martin Fung dated 1997 & 1998. The heads 14.5cm high, total height including stands 21cm

PROVENANCE

A Private Collection of Antiquities, Melbourne
 \$800-1,200

134
TWO CHINESE POTTERY HORSE HEADS

Han Dynasty, circa 206 BC-220 AD
 The first modelled in red clay, the second modelled in grey earthenware with remnant painted details, together with a fitted perspex stand. One accompanied by a Certificate of Antiquity from Martin Fung dated 1998. The heads 18cm & 10cm high respectively, total height including stand 22cm

PROVENANCE

A Private Collection of Antiquities, Melbourne
 \$800-1,200

135
A CHINESE POTTERY PIG TOGETHER
WITH A GREY POTTERY SHEEP

Probably Tang dynasty
 The pig modelled standing facing forward, traces of painted decoration in black pigment. the sheep in a seated position
 The pig 8cm high, 16.5cm wide

PROVENANCE

A Private Collection of Antiquities, Melbourne
 Moorabool Antique Galleries (sheep)
 \$800-1,200

136
TWO SIMILAR CHINESE GREY POTTERY
EQUESTRIAN FIGURES

Western Han Dynasty, circa 207 BC-25 AD
 Modelled as a soldier upon a horse, each soldier positioned to hold reins, the horse standing foursquare, facing forward, remanent paint decorated with each. Accompanied by a Certificate of Antiquity from Martin Fung dated 1998. 32.5 & 33cm high respectively

PROVENANCE

A Private Collection of Antiquities, Melbourne
 \$1,200-2,000





139

137

A CHINESE POTTERY HORSE AND RIDER
Tang Dynasty, circa 618-906 AD
The rider wearing a long tunic and pants, his hands held to his chest, seated on a black saddle, the horse on a square base, remnant pigment in places. Accompanied by a Certificate of Antiquity from Martin Fung dated 1998.
35.5cm high

PROVENANCE

A Private Collection of Antiquities, Melbourne
\$700-800

138

A CHINESE PAINTED POTTERY HORSE
Han Dynasty, circa 206 BC-220 AD
The horse modelled in grey earthenware with upright head and open mouth, with polychrome decoration of harness and bridle, with apertures where wooden ears, tail and legs would have once fit. Accompanied by Certificate of Authenticity from Dragon Culture
24cm high, 30cm wide

PROVENANCE

A Private Collection of Antiquities, Melbourne
Dragon Culture, Hong Kong
\$1,000-1,500

139

A CHINESE PAINTED POTTERY HORSE
Western Han Dynasty, circa 206 BC-8 AD
The horse modelled in grey earthenware with upright head and open mouth, with remnant polychrome decoration of harness and bridle, with apertures where wooden ears, tail and legs would have once fit. Accompanied by Certificate of Authenticity from Dragon Culture
23cm high, 29cm wide

PROVENANCE

A Private Collection of Antiquities, Melbourne
Dragon Culture, Hong Kong
\$1,000-2,000

140

A CHINESE GREY POTTERY HORSE
Possibly Han Dynasty
Modelled standing foursquare, facing forward, with saddle, traces of painted decoration in orange pigment.
40cm high, 50cm wide, 13cm deep

PROVENANCE

A Private Collection of Antiquities, Melbourne
\$1,200-2,000

141

A CHINESE POTTERY HORSE
Tang Dynasty, circa 618-906 AD
Modelled with the left foreleg raised, with mouth open, nostrils flared and ears pricked forward, traces of painted decoration in orange pigment. Supported by perspex stand
The horse 49cm high, 46.5cm wide, 15cm deep.
Total height 50cm including perspex stand

PROVENANCE

A Private Collection of Antiquities, Melbourne
\$2,000-3,000



138

142
A FINE CHINESE PAINTED POTTERY HORSE
 Tang Dynasty, circa 618-906 AD
 Modelled with the right foreleg raised, with mouth open, nostrils flared and ears pricked forward, traces of painted decoration in black and orange pigment. Accompanied by Certificate of Antiquity from Martin Fung dated 1998.
 The horse 56cm high, the 63cm wide, 14cm deep.
 Total height 60cm including perspex stand

PROVENANCE
 A Private Collection of Antiquities, Melbourne
 \$2,000-3,000

143
A CHINESE TWIN HANDLED BLACK POTTERY AMPHORA
 Han Dynasty, circa 202 BC-220 AD
 Of baluster form with two large sweeping handles joined to the body and relief whorls to either side.
 18cm high

PROVENANCE
 A Private Collection of Antiquities, Melbourne
 B.C Galleries, Melbourne
 \$700-1,000

144
A CHINESE GREY POTTERY STORAGE JAR
 Western Han Dynasty, circa 207 BC-25 AD
 In Hu form, traces of painted decoration in white and pink pigment
 30.5cm high, 22cm at widest point

PROVENANCE
 A Private Collection of Antiquities, Melbourne
 \$600-800

145
A CHINESE BRONZE TRIPOD CENSER
 Of archaistic 'ding' form, with a band of repeating taotie masks on a patterned ground.
 9.5cm high, 7.5cm diameter

PROVENANCE
 A Private Collection of Antiquities, Melbourne
 Decorator's Centre, Hong Kong
 \$800-1,200



143



142

Fine Chinese and
Asian Art Auction
25.08.2024

LEONARD JOEL



MELBOURNE
2 Oxley Road,
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info@leonardjoel.com.au
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The Collector's
Auction
17.09.2024

LEONARD JOEL



SYDNEY
The Bond,
36-40 Queen Street,
WOOLLAHRA, NSW 2025
T: (02) 9362 9045
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IMAGE:
AN EGYPTIAN
FUNERARY JAR
From the Collection of
Royall and Susan Tyler
\$6,000-8,000

Conditions of Business / Summary

SPECIAL CONDITIONS OF SALE – JEWELLERY

Jewellery and watches offered by Leonard Joel are sometimes accompanied by an Independent valuation as stated in the catalogue. These valuations are conducted by registered valuers and are offered purely as independent opinions. Variation may be found as to the colour, clarity and size of stones described in these reports, consequently Leonard Joel does not guarantee these Independent Valuations. Where stones can be weighed accurately, weights will be provided. Weights of set stones are estimates only and are provided to the best of our technical ability. Gram weight on gold and other precious metals are also given as an approximation. Wristwatches and pocket watches are offered in there current condition and Leonard Joel does not guarantee that they are in working order. Items may be thoroughly inspected during the viewing period or by prior arrangement.

AUTHENTICITY CERTIFICATES

As various manufacturers may not issue certificates of authenticity, Leonard Joel has no obligation to furnish a buyer with a certificate of authenticity from the manufacturer, except where specifically noted in the catalogue. Unless Leonard Joel is satisfied that it should cancel the sale in accordance with the Limited Warranty provided in the General Conditions of Business, the failure of a manufacturer to issue a certificate will not constitute grounds for cancellation of the sale.

GST

In the event that the vendor is registered for Goods & Services Tax (GST), the invoice to the buyer will provide a separate entry for the GST which is included in the purchase price. All Leonard Joel charges for services referred to in this catalogue are exclusive of GST. Overseas buyers may be entitled to a rebate for GST charged.

For further information contact:
Marie McCarthy
accounts@leonardjoel.com.au

ADMISSION

Leonard Joel has the right at its sole discretion without assigning any reason therefore to refuse admission to the premises or attendance at any of its sales of any person.

COMMISSION (ABSENTEE) BIDS

Leonard Joel will execute absentee bids when instructed. Lots will be bought as cheaply as allowed by other bids and/or reserves.

TELEPHONE BIDDING

Buyers interested in bidding by telephone should contact Leonard Joel as soon as possible. Please note that telephone bidding facilities are available on a first-come, first-served basis.

BIDDER REGISTRATION

To recognise bidders during the sale all intending buyers are required to complete a Bidder Registration Form providing full photo identification and appropriate references if required before the Sale which will enable them to bid by way of a numbered paddle allocated to them.

BUYER'S PREMIUM

There will be a buyer's premium added to all purchases. The buyer's premium will be calculated at the rate of 25% of the hammer price on each lot. This is inclusive of GST. The buyer's premium is reflected by a reduction in the Seller's Commission and is a common practice throughout Australia and overseas.

PROPERTY SUBJECT TO THE ARTIST RESALE ROYALTY

Lots with the § sign will be subject to payment of the Artist Resale Royalty in the event that the lot is sold for a hammer price of \$1,000 or more. The Australian Resale Royalty is a flat rate of 5 percent (5%) levy on the hammer price (including GST). The Australian Resale Royalty is payable by the buyer in addition to the buyer's premium plus applicable GST.

DAMAGE

Any viewer who damages a Lot will be held liable for all damage caused and shall reimburse Leonard Joel for all costs and expenses relating to rectification of such damage.

TITLE

Leonard Joel guarantees good title to all lots.

WARRANTIES AND CONDITION REPORTS

Condition reports will be available for any lot upon request, subject to conditions.

ESTIMATES

Estimates are a reflection of Leonard Joel's opinion of the current market values, based on historic and current market realisations of similar lots. Estimates are inclusive of any GST, which may be applicable. Actual prices at this sale may fall short or exceed the estimates.

PAYMENT

In any event accounts must be settled with Leonard Joel no later than 4pm two days after the auction. Attention is specifically drawn to condition 22 of the Buyer's Conditions of Sale.

Payment may be made by way of cheque, most credit cards, eftpos or telegraphic transfer.

Please note: payments made by cheque are subject to a 5 day clearance before goods can be collected.

Credit card fees may apply.

Bank telegraph transfers should be directed to:

ACCOUNT NAME:	Leonard Joel Pty Ltd
ADDRESS:	Westpac Banking Corporation 150 Collins Street, Melbourne VIC 3000 Australia
BSB:	033-364
ACCOUNT NO:	942956

COLLECTION OF LOTS

Purchased lots must be collected no later than two days after the auction; otherwise lots shall be moved to storage at the Buyer's expense (see below). Lots are at the Buyer's risk from the fall of the hammer. It is strongly advised that overseas and interstate purchasers and absentee bidders make their arrangements with Leonard Joel in advance of the Sale. Charges are outlined below and are quoted in Australian dollars.

REMOVAL AND STORAGE

Any lots not collected within two days after the auction, may be stored or resold at the Buyer's expense.

REMOVAL CHARGES

Each lot: \$55

STORAGE CHARGES

Each lot: \$33 per day

PROTECTION OF MOVABLE CULTURAL HERITAGE ACT 1986 (PMCH ACT)

Buyers should be aware of the PMCH Act which protects Australia's heritage of movable cultural objects and supports foreign countries' right to protect their heritage of movable cultural objects. The PMCH Act regulates the export of nationally significant heritage objects, it is not intended to restrict normal and legitimate trade in cultural property, and does not affect an individual's right to own or sell objects, within Australia. The PMCH Act was enacted in response to the 1970 UNESCO Convention on the Means of Prohibiting the Illicit Import, Export and Transfer of Ownership of Cultural Property. It is the responsibility of the Buyer to ensure that the export of any lots purchased are not subject to, or in breach of, this Act.

Information about the PMCH Act, the Protection of Movable Cultural Heritage Regulations 1987 and the 1970 UNESCO Convention, can be found on the Department of the Environ-

ment, Water, Heritage and the Arts website at: www.environment.gov.au/heritage/movable/index

EXPORTING SIGNIFICANT AUSTRALIAN CULTURAL HERITAGE

The export of Australia's significant cultural heritage is regulated under the Protection of Movable Cultural Heritage Act 1986 (PMCH Act.) It is not intended to restrict normal and legitimate trade in cultural property and does not affect an individual's right to own or sell within Australia. The PMCH Act implements a system of export permits for certain heritage objects defined as 'Australian protected objects'. More information is available on the Department of the Environment, Water Heritage and the Arts' website: www.arts.gov.au/movable_heritage

Enquiries can be made to the Cultural Property Section at the Department of the Environment, Water, Heritage and the Arts, T: 02 6274 1810 E: movable.heritage@environment.gov.au

CITES REGULATIONS

It is the buyer's sole responsibility to comply with all export and import regulations relating to your purchases and also to obtain any relevant export and/or import licences. The refusal of any import or export licences, any delay in obtaining such licences or any limitation on your ability to export a lot shall not permit the cancellation of the sale. Please note that all lots marked with the symbol * are subject to CITES regulations when exporting these items outside of Australia. Information about these regulations may be found at www.environment.gov.au/biodiversity/trade-use/cites/index.html or may be requested from:

The Director
International Wildlife Trade Department of
Sustainability, Environment, Water, Population
and Communities
GPO Box 787
CANBERRA ACT 2601

LEONARD HOME DELIVERY

Purchases can be delivered to your door via Leonard Home Delivery. Please note this service is available in Melbourne (Select suburbs) only and is not available for Sydney auction purchases. For any enquiries about this service please contact delivery@leonardjoel.com.au

RECOMMENDED CARRIERS

For recommended carriers please refer to our website.

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